

UNIVERSITY OF ARIZONA



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DUTCH ARCHITECTURE
OF THE XXTH CENTURY

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DUTCH ARCHITECTURE OF THE XXTH CENTURY

EDITED BY

J. P. MIERAS

DIRECTOR BOND OF NETHERLAND ARCHITECTS

AND

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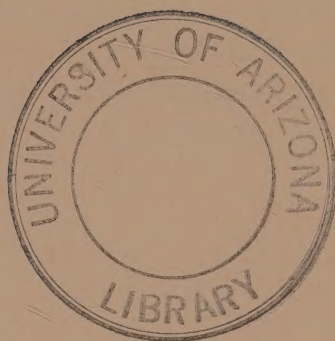
J. P. MIERAS



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GENERAL INTRODUCTION

However tempting it may be in this introduction to enter into a defence of the architecture represented in the following collection of plates, and however alluring it may also be, out of personal predilection, to say something in such a defence in favour of particular buildings, this introduction—for two reasons—must nevertheless be no more than a concise explanation by way of defining the point of view from which this collection must be regarded.

In the first place, to make a plea on behalf of what is fine in the collection must carry a suggestion of doubt, whereas true art can be consecrated only by an unshakable belief in it. In the second place, an expression of predilection, even if only for one building or one particular fragment, might easily prejudice the special aim which governed the selection of the buildings reproduced.

The scheme of this book, therefore, is based upon the view that in this survey of the Architecture of Holland in the 20th century, those works must be represented as far as possible which, although of unequal value in merit and workmanship, nevertheless constitute a whole from which the significance of architecture in Holland may be apparent.

No effort has been made by means of a particular classification to obtain unity or sequence, or to introduce system into the works reproduced. The only order by which this view of Dutch architecture is governed is that of the alphabet.

The intricate course of the development of architecture cannot be expressed by simple factors. Its development has been influenced by spiritual forces which become clearer only after the lapse of time, sometimes separately or together as a complex whole. In judging modern architecture these forces have, however, a comparative value, as the significance of the intellectual tendencies cannot now be judged subjectively by the present generation.

Architecture, however, is not exclusively the expression of an intellectual process; material factors also—materials, methods of construction and methods of production—ultimately govern the result.

The influence of these material factors can at present be seen with greater objectivity than that of the spiritual factors.

Finally, we cannot eliminate the great architects who, as outstanding individuals, have impressed their mark on their own work and that of others. They are the bearers of the ideas which are revealed in their works. Great intellectual or social movements have sometimes been given a definite direction by the appearance or the action of one particular person. We may recall Mirabeau, whose courageous attitude at the assembly of the States General in 1789 determined the course of

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the events of the Revolution. Similarly, the development of architecture also is influenced by a particular act of some architect—by the creation of some particular work. In this respect direct reference may be made to the building of the New Bourse in Amsterdam, for which the commission was given to the architect Berlage by the Municipality, which was then very liberally minded. The development of Dutch architecture in the 20th century, then, is not only the result of newer ideas in general, but also of the *act* of building the Bourse.

To estimate the significance of this incident at its proper value it is necessary to go back into the 19th century a few years, when the name of Holland was held high in the sphere of architecture by the renowned Dr. P. J. H. Cuypers.

Cuypers was the representative of the neo-Gothic movement in Holland. It was he who brought about the adoption of a rational system of building under the well-known watchword of Viollet-le-Duc: "*Toute forme qui n'est pas indiquée par la construction doit être repoussée.*"

Dr. Cuypers must not, however, be regarded too strictly as a neo-Gothite, say of the type of Schmidt, who built the City Hall in Vienna, or of Barry, the architect of the Houses of Parliament in London. Dr. Cuypers was more than a dogmatic worshipper of style; he was a great artist who could work magic with moods, who with a delicate charm could put poetry into his work, which then possessed forms recalling the Gothic, although this characteristic was secondary. Of primary significance in Dr. Cuypers' work was his battle for rational methods of building at a time when architecture in Holland had in this respect fallen into a grave decline. The country showed a depressing medley of renaissances in a diversity of national shades. The most favoured style was naturally the Dutch, but both the quaint German and the piquant French were also in demand. Buildings followed a "style," by which was understood the reworking of an historical architectural form. It was not understood that the "style" of these styles, the essence giving them their individuality, was lost in the reworking. Pride was taken in being able to build in "style"—that is, to be able to imitate old styles—so conveniently and simply with the aid of ironwork and stucco. The result of these new methods of construction was naturally to deprave just what was intended to be exalted in the imitation.

The feeble conception prevalent in the middle of the 19th century, as to the application of materials, not only brought about the adoption of irrational building methods in Holland, but produced a disregard for the most suitable methods of building.

For centuries Dutch architecture had bequeathed works built in the pre-eminently Dutch material, brick; in the 19th century this was regarded as unworthy and

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hidden behind the plaster facing. It was Dr. Cuypers who brought the brick out from behind it again. After great efforts he succeeded in having walls, columns and even the rather complicated arches in his churches carried out in the bare brick. And when Cuypers had succeeded, thanks to his artistic gifts, in showing how typically Dutch buildings could become with the brick once more visible, he thereby brought about the revival of the characteristics of old Dutch architecture which are so well known and so fine. Dr. Cuypers showed the architect how to express his ideas in brick. Let us compare him with the great Viollet-le-Duc, who wrote his architectural ideas in his celebrated books or showed them in his works of restoration, but who could never manifest them in his own creations. Dr. Cuypers never wrote, but what he said in his building work found in his country a wider hearing indirectly than Viollet-le-Duc was able to obtain by writing.

The work of Dr. Cuypers, although it lies outside the scope of this monograph—indeed his work was done chiefly between the years 1850 and 1890—is purposely touched upon here with some detail, as it has been a privilege for Dutch architecture in the 20th century to have found a pioneer in Dr. Cuypers.

As a practical architect Cuypers virtually effected a revival in architecture. He built and was a man of action: he produced new buildings which were powerful manifestations of the new conception.

Next to it an intellectual revival began about the year 1880. This revival did not take place in Holland alone. It was international, but in Holland it assumed a characteristic expression, so that here the "movement of 1880" is spoken of, a significance which it did not assume in other countries.

This revival made its powerful influence felt on architecture and artistic activity, particularly between the years 1890 and 1900. The practical revival in architecture caused by Dr. Cuypers and the spiritual revival among thinkers and men of letters merged in the last decade of the century. It produced a ferment among a group of young architects, of whom de Bazel and Lauweriks became the leaders. They were prolific in their writing, and their plans aroused and still arouse extraordinary wonder. But not much had as yet been built by them, until—in 1898—the Municipality of Amsterdam commissioned H. P. Berlage, the architect, to build the New Bourse in Amsterdam. This was the "act" already referred to; and this incident has been of far-reaching effect upon the architecture of Holland—in the first place owing to the importance of the building itself, and next owing to the fact that Berlage became leader of the younger architects.

What Dr. Cuypers had been to architecture in the second half of the 19th century Dr. Berlage succeeded in becoming in the period about 1900. But his influence

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was to be much greater ; because in him had been accumulated a wealth of ideas gathered during twenty years. Art had been emancipated since 1880. It no longer held the place, as in the time of Dr. Cuyper's activities, of a thing closely related to life and to be amiably admired. It had secured its place in life itself, and Berlage wrote : " The artists of the present day have now the great task of preparing the way for the artistic adornment—that is the great architectonic style—of future society." In Berlage the artist was combined with the utopian, the man of feeling with the thinker. It is no wonder that his works bear the stamp of these two sides of his personality.

We find in them at times elements of fine and delicate feeling struggling for precedence with a forcible intellectualism. This weakness in the strong robust work of Berlage constitutes its moving charm. Buildings in which rationalism is mercilessly " applied," in which the creative act is merely the practical execution of an accepted principle, are just as unsatisfactory as musical demonstrations of Riemann's music-method would be. There have, of course, been architects who in this matter were " *plus royaliste que le Roi*," but their works have not been reproduced in this collection.

The new Bourse at Amsterdam, with which Berlage enriched Dutch architecture, and the influence of which has been of such great significance on architecture in recent years, was begun in 1898, the inauguration taking place in 1903. Especially, for two reasons, the building of the Bourse was of general importance. In the first place, Berlage, in this building, emphasised the mathematical basis of architecture. Spatially he regarded his structure as being bound by the laws of harmony of stereometric forms, which he could most rigorously carry out by a system of stereometric units (pyramids, parallelepipeds) drawn up for the purpose.

The spatial outline of the building thus determines the interior as clear as possible. It is the task of the architect, working thus on this mathematical system, to determine the distribution of the apartments and spaces as sharply as possible, in such a form that a suggestive and fascinating whole is finally obtained.

Dr. Berlage, who has examined scientifically the high significance of these mathematical laws and who has compiled the results of his studies in a book, was governed by the dictum of Sheraton : " Time alters fashions, but that which is founded on geometry and real science will remain unalterable."

The importance of this principle can hardly be under-estimated. The great masterpieces of architecture demonstrated its truth, and it will be difficult to solve philosophically the secret of architectural beauty without taking into consideration the rigorous laws of number and dimension. The fact that other architects did not show very much of the severity with which Berlage followed this principle was possibly due to an impulse counter to nature on their part. The great architect,

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de Bazel, alone carried out the principle with the same rigour. But Dutch architecture, nevertheless, shows incontestably that Berlage's advocacy of the principle has brought forth fruit. The expression of stereometric form in some of the most recent buildings, the powerful rhythm of their articulations and their free plastic appearance, indicate that the mathematical principle has played its part in the conception of these works.

The other interesting feature in the Bourse of Berlage is its cosmopolitan character, without its national nature being thereby renounced. As an expression of art the work of Dr. Cuypers had no significance which was felt beyond the country's frontiers. The celebrity abroad of some of his works was due rather to their size in relation to the smallness of our country (such as the Rijks Museum in Amsterdam) than to the character of these works. It was otherwise with Berlage's work, which has a spiritual attraction extending far beyond the country's frontiers. His Bourse and his Diamond Workers' Building are cosmopolitan works. Apart from their importance to national architecture they have been valuable to architecture in general. In my opinion the consideration enjoyed abroad nowadays by modern Dutch architects is due more to the cosmopolitan character of Berlage's first works than to the great admiration which the work of the younger men drew from foreigners. After some twenty-five years we can see this significance of Berlage better than when the Bourse was finished. To the younger men of that time his creation was the incarnation of their abhorrence and hatred of style imitation, and their enthusiasm for this building was based on the fact that the forms adopted by Berlage were regarded as "new." Indeed his outline and detail were designed from no five centuries in the civilised world, and his inventiveness was therefore a success; but this externalism was too much overrated. This was certainly apparent when the younger Dutch architects in recent years showed themselves capable of turning out a dozen "new" forms a day. The finding of new forms, therefore, is not in itself the creation of new art. The significance of Berlage in this respect is that his striving after new forms carried with it a purification of architectonic feeling and at the same time a refinement of it. Berlage devoted his attention to every detail of his art. Not only did he renovate the forms; he also brought a new colour element into his buildings, while he also improved the methods of construction.

Dr. Berlage always remained true to his old principles in the numerous and great plans prepared by him during the present quarter of a century, the greatest of which unfortunately were never executed. They are all works of great imagination and living power. Amid the excess and glitter of the works of the younger architects, Dr. Berlage has remained somewhat solitary—like a personality apart. But this solitariness is less great than appears on the surface, because Berlage's work

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contains the foundations without which the architecture of the next generation cannot be reared.

Next to Dr. Berlage, the architect, K. P. C. de Bazel (died November, 1923), was a figure of eminent significance for our country. In contrast with that of Berlage the work of de Bazel exhibits complete assurance. There is such complete perfection in his design and detail that, being accustomed to regard works of art as an approximation to perfection, we are unable to yield ourselves directly to their full beauty. De Bazel's great works are before everything lacking in spontaneity. The eternal laws of architecture—those of the mathematical basis and of harmony—which obtrude too prominently in his works, make us feel the absence of certain accents whereby the life of to-day with its nervous throbbings might find a somewhat fuller expression. His model farm, Oud Bussum, however, built in 1903-5, captivated people at once, for in our country such a masterly creation with its main masses so restfully disposed, and the delicate proportioning of outline and walls, windows and doors—all of the greatest simplicity—was something new.

His last work, the building of the Nederlandsche Handel Maatschappij (Netherlands Trading Company) in Amsterdam, which is a posthumous work, shows to the full his mastery in making a brick mass "speak" merely by means of pure architectonic forms. It manifests all the excellences of his artistic intellect in its unsurpassed justness of proportion and refinement of detail, but it also shows the other side of his great talent. For this building is mystical in appearance, and therefore no doubt somewhat surprising to Western eyes—at least in the year 1925.

Berlage and de Bazel exercised a great ascendancy over Dutch architecture between the years 1900 and 1910. Many architects—"lesser gods"—appear to have been influenced, in some cases even preponderatingly, by one of these two architects.

After 1910 Dutch architecture assumed a different aspect. Suddenly there came a change. But this change was not a reaction. For reaction can be causally connected only with what has gone before. Every action, every intellectual motive force leads ultimately to weakness and lassitude, and thereby other latent intellectual energies have an opportunity of being liberated. But the architecture which Dr. Berlage and de Bazel had introduced certainly bore no traces by which a reaction in the form taken by the latest architecture can be explained. Berlage had led architecture along clear-cut paths; he had deepened it and made it true; he had broadly reproduced the action and trend of our time. De Bazel had exhibited architecture full of beauty in the abstract and perfect sense, with delicate decoration

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in ideal harmony. Could the decoratively extravagant style, which followed, be a reaction?

The change which came after 1910 is, then, entirely the result of the fact that after Berlage and de Bazel certain artists appeared who gave expression in their works to another and a newer possibility in architecture. This is to be regarded as if in the architectural starry-sky a beautiful comet appeared, which altered the appearance of the stars but not the constellations themselves.

The period of activity of these younger men was inaugurated in a peculiar manner. For their first work, in which they collaborated, seemed to be later a great demonstration of the externals of their capacity and aim, while the internals—the essentials—hardly had justice done them. Thus they incurred the odium of being virtuosos in the creation of architecture which was certainly brilliant but yet meaningless; architecture resplendent with excessive detail, arresting by its fantastic effect, but without any core. But behind the excess of these men of talent there lay hidden a true architectural idea which penetrated to the core. It was the architect, van der Mey, who, with his collaborators, Kramer and de Klerk, planned the *Scheepvaarthuis* (Shipping House.) This building is a block of offices occupied by various shipping companies. The body of the building is constructed of reinforced concrete, and the architect, van der Mey, set himself the task to make it appear that the brick covering is nothing more than a covering. Thus the brick performs no constructional function, but is stuck on to the concrete columns. The architect has chosen forms for the purpose which are so obviously illogical as brick construction, that it is possible to conclude that another additional constructional element must be concealed behind.

This, briefly, has been the governing idea in the plan of this building, a governing idea, however, which is ingenious and crafty rather than fertile and deep. Surely it cannot possibly be the task of the architect to deceive in such a way that the deceptions are felt and the whereabouts of the truth has to be sought for.

From the nature of the matter this conception is somewhat too naive: architecture is not the propounding of riddles. In reality the true significance of this building is hidden much deeper. The significance is too specific for the latest Dutch architecture not to require elucidation. Architecture, which was originally an art of piling and which was enriched in its possibilities by the arch, so that in addition it was able to develop into an art of spanning as well, employed these possibilities up to the end of the 19th century to the extreme limits of pure statics. The discovery and application of reinforced concrete in the 19th century, however, again displaced these limits. The possibilities of ferro-concrete constructions are so far-reaching that pure statics can be abandoned in favour of feeling. It is principally in regard to the

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projecting possibilities of ferro-concrete that architecture obtains another expression. This expression is entirely different from that of the ironwork used in conjunction with stone or brick, in the latter, at least, the different constructions of stone and iron appear separately. In ferro-concrete these two functions coalesce. The projecting structures in ferro-concrete in which the constructional connection does not emerge clearly from the statically-erected portion of the building, produce a feeling which may be indicated by the word "hovering." And this indication is enough to enable us to see the purity of the static principle already æsthetically attacked. The "hovering" is no longer static but dynamic, and the possibilities of ferro-concrete have brought architecture to a stage where its expression, if not dynamic, may yet be described as static-dynamic.

The extension of this limit in the possibilities of architecture altered its expression also. It originated in an optically immaterial conception of architecture. It must no longer merely display a "mien"; it could also make a "gesture."

The extensive application of ferro-concrete in the 20th century, and the increased possibilities connected with it, had an enormous influence upon architecture in the Western countries. Architecture acquired international characteristics as a result. But national artistic traditions and the national spirit of buildings were not thereby eliminated. What artistic force operating internationally could be powerful enough to drive out of its place the Dutch brickwork of centuries with its strongly pronounced character?

Thus, after 1910, we see the appearance of dualism in the architecture of Holland, originating from the operation of international tendencies, which led to a new architectural plastic art, and which, by æsthetically removing its external heaviness served to promote national aspirations.

Regarded as a whole, the conflict between these two tendencies took a calm and normal course in every country except Holland. In most countries the compromise that must be reached is far from being expected. The national element preponderates; where the international element is able to penetrate we see it in its naked manifestations deprived of every national characteristic.

In Holland it was otherwise. The new possibilities were given no time to develop quietly in our country. There was an actual revolution, which was speedily, perhaps too speedily, accomplished under the guidance of certain younger architects with exceptional gifts and common aims. These were the architects already mentioned, J. M. van der Mey, P. Kramer and M. de Klerk, of whom the last named—who unfortunately died in 1923—was, as far as can be judged at present, the most talented. This highly gifted architect saw the compromise by intuition, and he carried it out by means which could reasonably have been predicted as possible only in the distant future. His new works always contained something bewildering

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as they went so much further than it was supposed could be gone beyond the starting point of the newer possibilities of architecture. In itself, however, this rapid flight taken by de Klerk in his works need not have had too great significance attributed to it. But de Klerk was gifted with an infallible feeling for the limitations of possibilities, so that his works never fall into odious excesses. However far he went, however exuberantly his rich fancy conceived new forms, his artistic soul united everything into a harmonious and beautiful whole. Moreover, his work is not decadent. It is not the ecstatic last blossoming of an expiring style ; it is perfectly young and fresh.

His work has been tempting to imitate. And this imitation has been the more dangerous because in de Klerk's work no trace of intellectualism was to be found. Everything was the expression of feeling which was intuitively controlled. And it is easy to guess what the results became when the control was defective or entirely lacking.

In a certain respect, then, it is possible to estimate more highly the movement which accentuated the clear setting of the problems which arose from the extension of the limits of architectural possibilities. The work of the representatives of this movement is largely intellectual, sectarian-formalistic, colder and less fascinating than that of the other, but, from the present-day point of view, more natural and therefore stronger. It lacks the captivating charm, the seductive élan and the virtuosity in the better sense of the work of the group de Klerk, Kramer and van der Mey, but it rests on a governing principle, which suggests that it has fairly firm foundations. It has an affinity both with the central problems of our civilisation and with the lofty tendencies which are sometimes striven after in our civilisation. De Klerk's work passed outside these problems and tendencies, soaring beyond them, occasionally touching upon them a little by chance.

Those working in this movement have a skilful leader in the Rotterdam architect, J. J. P. Oud. His work embodies theoretical principles ; it demonstrates architecturally with emphasis the conceptions on which these principles are based, but at the same time it breathes a certain tenderness which unconsciously excites the antipathy of many.

Thus, finally, the works of Berlage, de Bazel, de Klerk and Oud furnish the points of orientation by means of which the entire field of Dutch architecture in the 20th century must be examined. The works of other architects are either closely related to theirs or else form intermediate groups. Yet a survey of our architecture causes so much surprise that one is disposed on a first acquaintance to regard many works as entirely isolated phenomena. They appear so much like originals that it would be possible to believe them the result of a conscious aim at originality. But we are

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living under an eclecticism, which has grown considerably stronger since 1910. And one of the agreeable aspects of eclecticism is the immense probability it furnishes of surprises.

But whatever the diversity in genius and character, every good Dutch building displays the genuine Dutch element of picturesqueness. The picturesque is in the Dutchman's blood, and no Dutch architect can disown it, however severely architectonic he may claim to be in his work. Taine's view that art is in its manifestations governed mainly by the climate can with difficulty be maintained in its entirety ; but in particular cases it may be true—for example, in the case of Holland, with its fresh meadows, its luxuriant orchards, its hazy distances and its sky with ever-changing clouds. That classicism in its cold sublimity, harmonising with the serenity of the deep blue sky of the south, could never properly thrive here is just as intelligible as that the later possibilities in architecture, which were to lead to an anti-classical art in Holland, should have found here a fruitful soil. That applies not only to architecture. Compared with other lands, Holland has had her full share of all possible and impossible "isms." In a certain sense our country is a suitable laboratory in which new possibilities can be quietly experimented upon. This can not only do no harm, but it does us much good. It keeps our art alive. The old has an opportunity to mingle with the new before it fades away. The development of art is a process of originating, flourishing and passing away, one phase succeeding the other in a magnificent wave through the course of centuries ; but at the same time accompanied by simultaneousness in fructification here, living there and withering yonder during the brief compass of a single day. The infinite and the finite are manifested in each link of the great chain.

As far as Dutch architecture is concerned, this book shows the last link, but, as a manifestation of the eternal in the temporal, this link, while assuredly last, is not least.

J. P. MIERAS.

NOTE.—The date mentioned in the titles indicates the year in which the building was designed. When two dates are mentioned, the first indicates the year in which the building was designed, the second when the building was finished.

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SCHULE. LAREN. 1924.



SCHOOL. LAREN. 1924.

Arch.: H. A. Van Anrooy.

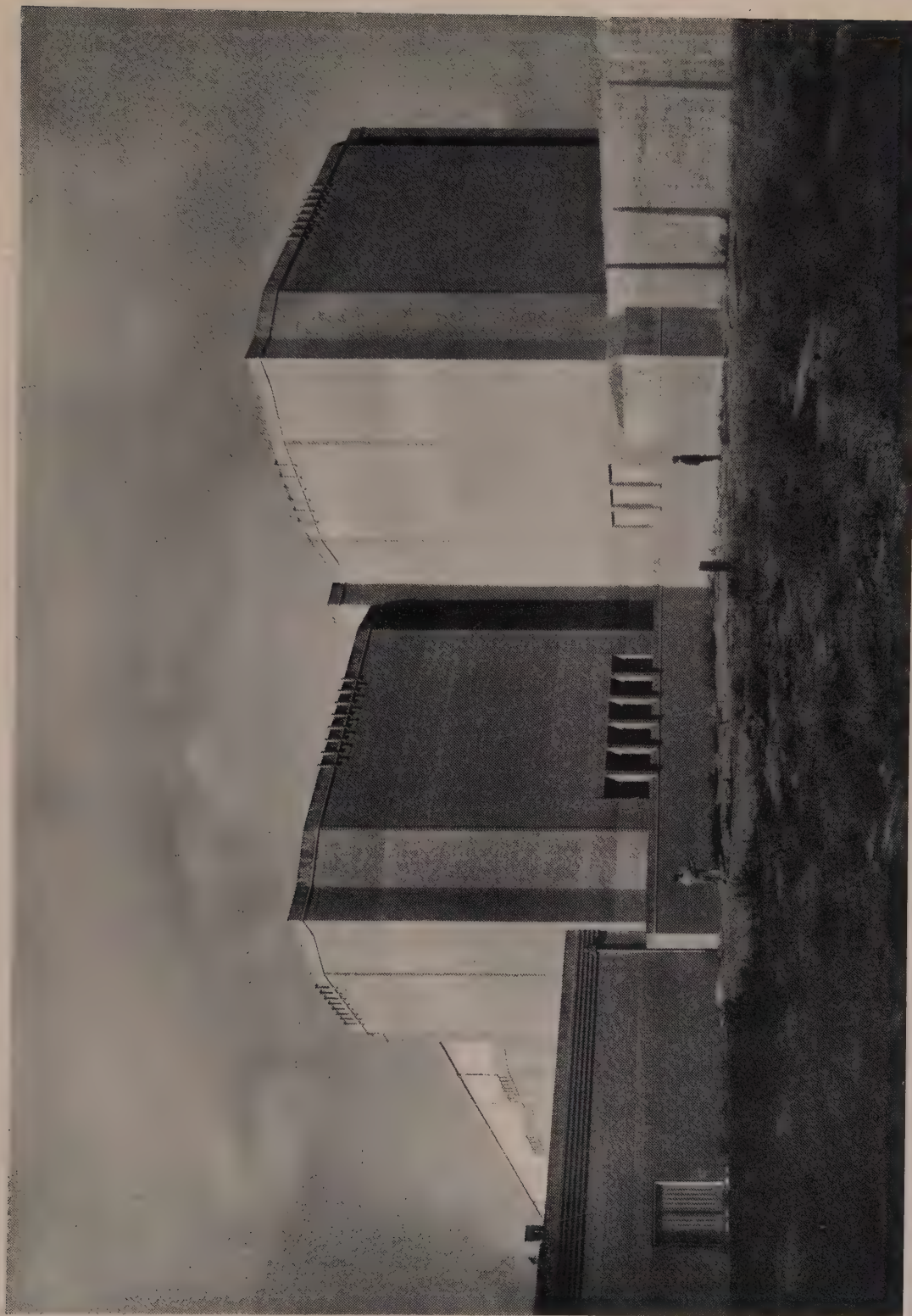
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FACTORY. ROTTERDAM. 1920.

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FABRIK. ROTTERDAM. 1920.



FACTORY. ROTTERDAM. 1920.

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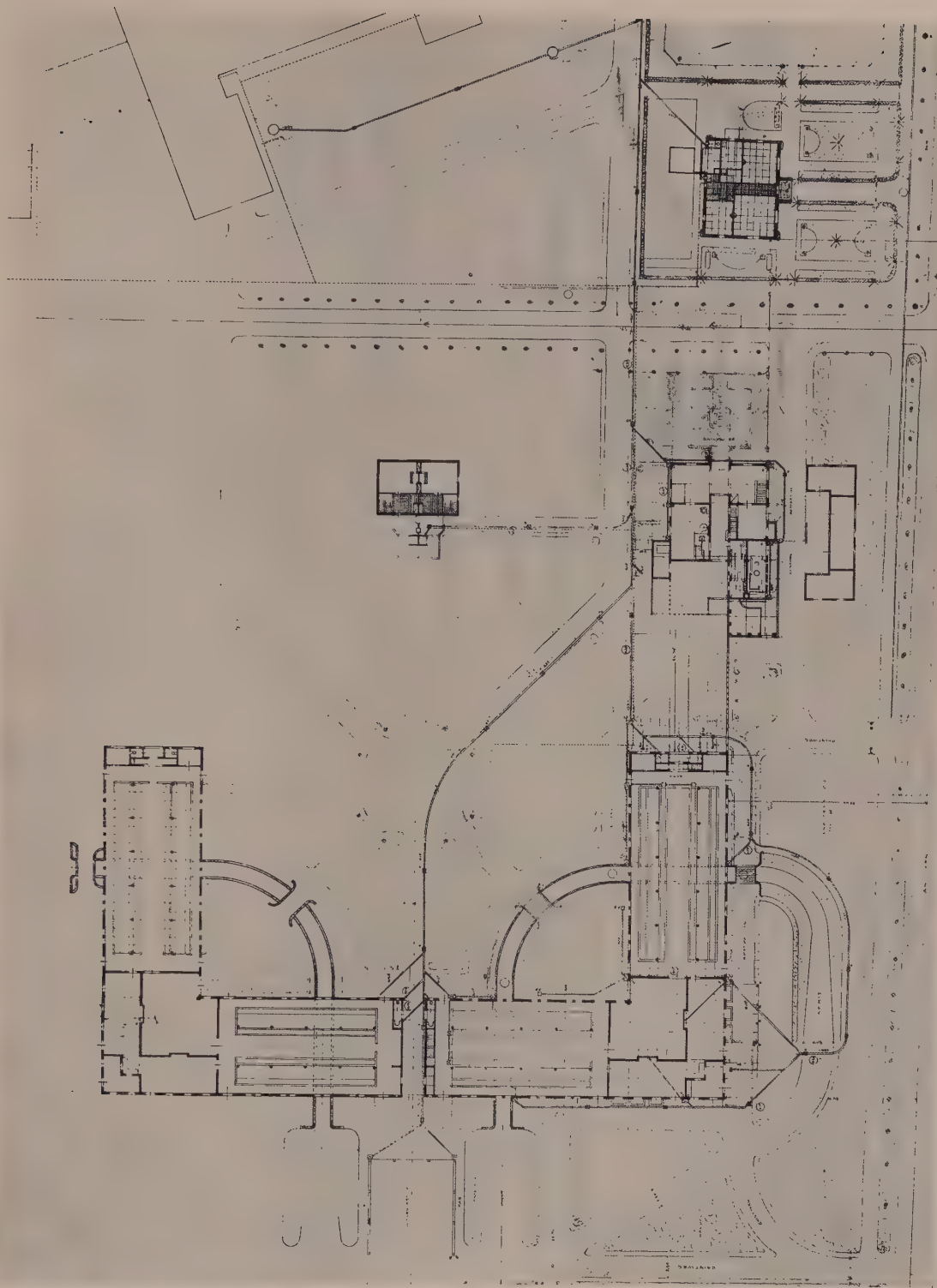
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MODEL DAIRY FARM. "OUD BUSSUM." NEAR BUSSUM. 1903.

Arch.: K. P. C. de Bazel.

MUSTERMEIEREI. "OUD BUSSUM." BEI BUSSUM. 1903.



MODEL DAIRY FARM. "OUD BUSSUM." NEAR BUSSUM. 1903.

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COUNTRY HOUSE. BUSSUM. 1914.

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LANDHAUS. BUSSUM. 1914.

" OUD BUSSUM." FRAGMENT.



OFFICE PREMISES OF THE "NEDERLANDSCHE HANDEL
MAATSCHAPPY" (NETHERLAND TRADING CO.)
AMSTERDAM. 1921-1925.

BÜROGEBÄUDE DER "NEDERLANDSCHE HANDEL
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OFFICE PREMISES OF THE "NEDERLANDSCHE
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THE NEW EXCHANGE. AMSTERDAM. 1898-1903.
FRONT ELEVATION.

DIE NEUE BÖRSE. AMSTERDAM. 1898-1903.
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THE NEW EXCHANGE. AMSTERDAM. 1898-1903.
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 SIDE-VIEW. SEITENFRONT.

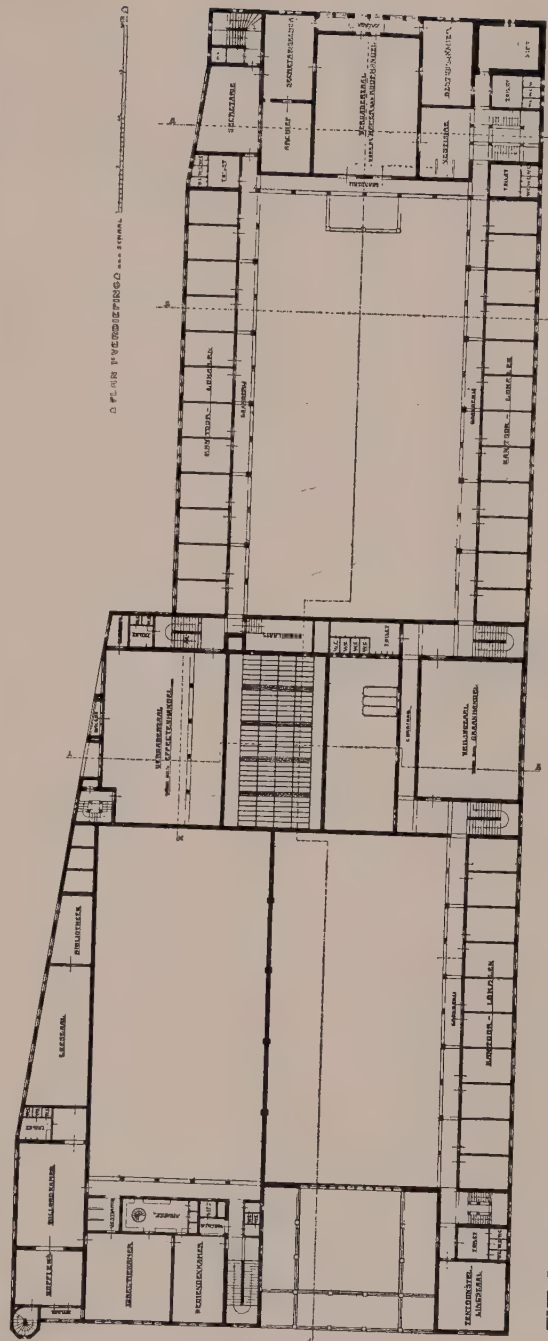
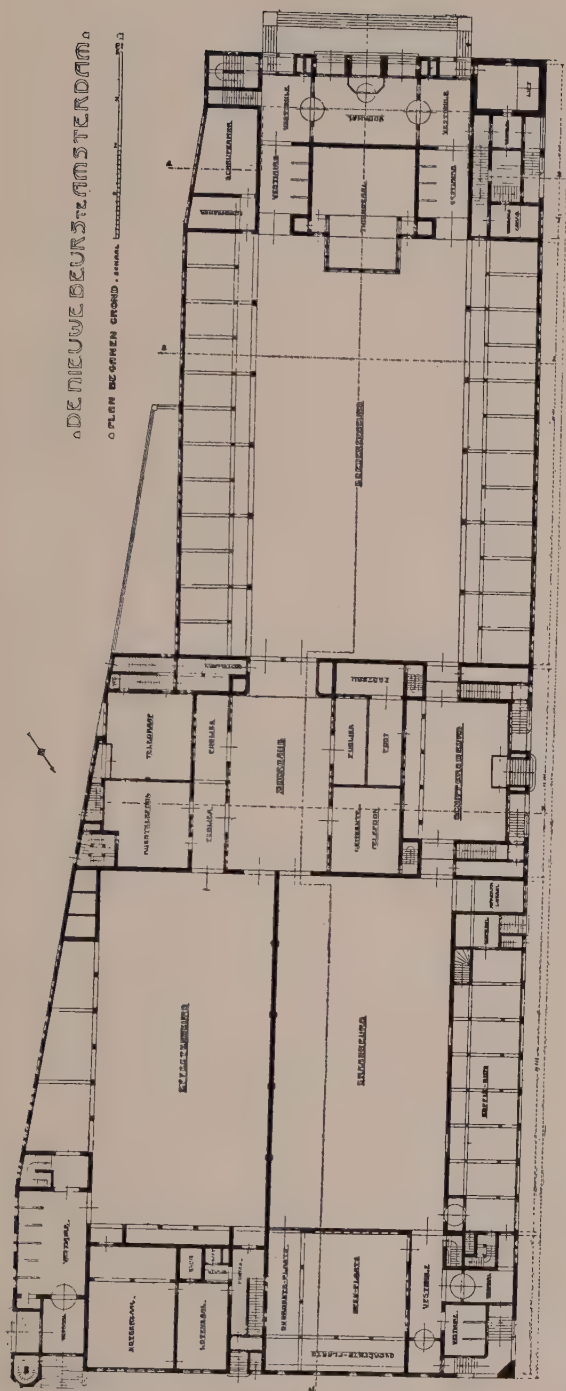
Arch.: Dr. H. P. Berlage.



THE NEW EXCHANGE. AMSTERDAM. 1898-1903.
INTERIORS.]

DIE NEUE BÖRSE. AMSTERDAM. 1898-1903.
INTERIEURS.

Arch : Dr. H. P. Berlage.



XIV

THE NEW EXCHANGE. AMSTERDAM. 1898.

Arch.: Dr. H. P. Berlage.

DIE NEUE BÖRSE. AMSTERDAM. 1898.



HEADQUARTERS, DIAMOND WORKERS' TRADE UNION.
AMSTERDAM. 1900.

HAUPTGEBÄUDE DER DIAMANTSCHLEIFER-
GEWERKSCHAFT. AMSTERDAM. 1900.

Arch.: Dr. H. P. Berlage



LABORATORY. WAGENINGEN. 1919.

Arch.: C. J. Blaauw.

LABORATORIUM. WAGENINGEN. 1919.



ELECTRIC POWER STATION. AMSTERDAM. 1923.

Arch.: Ir. A. Boeken.

ELEKTRISCHE KRAFTSTATION. AMSTERDAM. 1923.



HOUSING BLOCK. AMSTERDAM. 1921.

Arch.: J. Boterenbrood.

HÄUSERBLOCK. AMSTERDAM. 1921.



HOUSING BLOCK. AMSTERDAM. 1921. FRAGMENT.

HÄUSERBLOCK. AMSTERDAM. 1921. FRAGMENT.

Arch.: J. Boterenbrood.



HIGHER BURGER SCHOOLS. AMSTERDAM. 1920.
Building Office of the City Architect.

OBERREALSCHULEN. AMSTERDAM. 1920.
Büro des Stadtbaumeisters von Amsterdam.



HIGHER BURGHER SCHOOLS. AMSTERDAM. 1930.
Building Office of the City Architect.

OBERREALSCHULEN. AMSTERDAM. 1930.
Büro des Stadtbaumeisters von Amsterdam.



HIGHER BURGHER SCHOOLS. AMSTERDAM. 1920.
FRAGMENT.

Building Office of the City Architect.

HIGHER BURGHER SCHOOLS. AMSTERDAM. 1920.
ONE OF THE INNER COURTS.

Building Office of the City Architect.

OBERREALSCHULEN. AMSTERDAM. 1920.
FRAGMENT.

Büro des Stadtbaumeisters von Amsterdam.

OBERREALSCHULEN. AMSTERDAM. 1920.
EINER DER HÖFE.

Büro des Stadtbaumeisters des Amsterdam.



INDUSTRIAL SCHOOL. AMSTERDAM. 1921.
FRONT ELEVATION AND ENTRANCE.
Building Office of the City Architect.



GEWERBESCHULE. AMSTERDAM. 1921.
HAUPTFASSADE UND HAUPTINGANG.
Büro des Stadtbaumeisters von Amsterdam.



MUNICIPAL TRAMWAY OFFICES. AMSTERDAM. 1922.
FRONT ELEVATION.

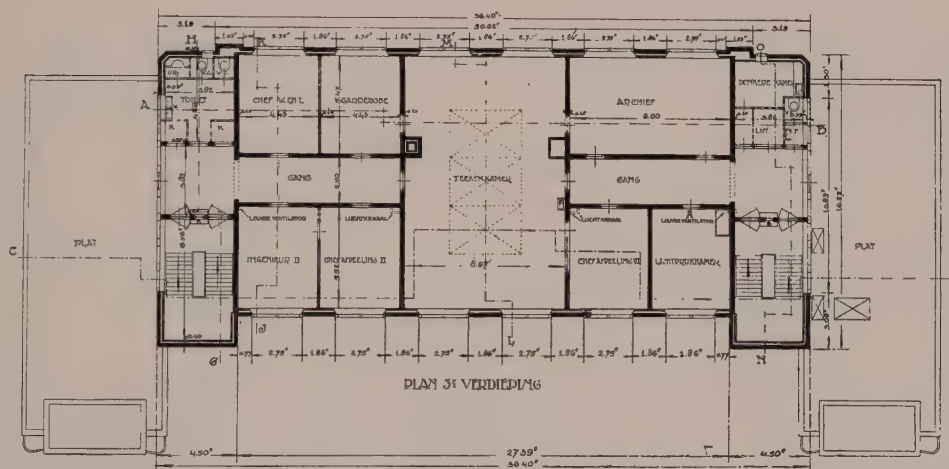
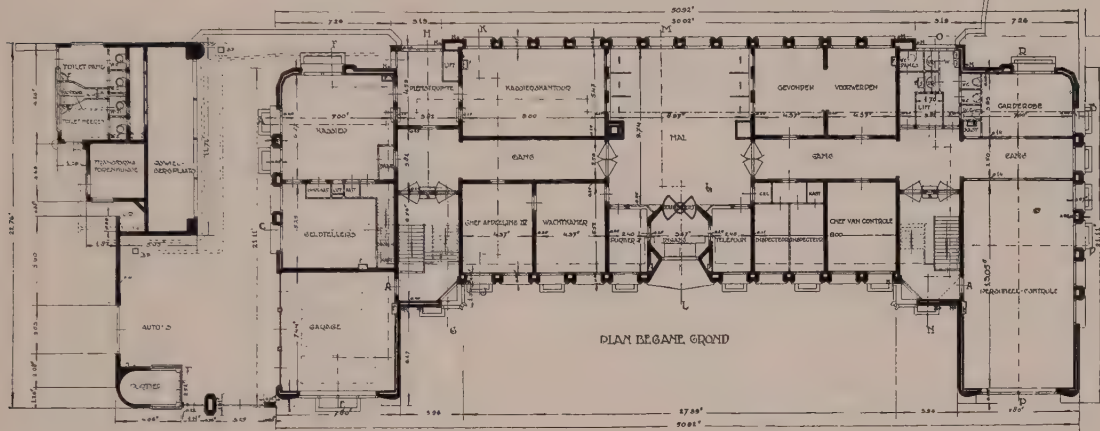
Building Office of the City Architect.

VERWALTUNGSGEBÄUDE DER STÄDTISCHEN STRASSENBAHN.
AMSTERDAM. 1922. HAUPTFASSADE.
Büro des Stadtbaumeisters von Amsterdam.



MUNICIPAL TRAMWAY OFFICES, AMSTERDAM. 1922.
BACK ELEVATION.
Building Office of the City Architect.

VERWALTUNGSGEBÄUDE DER STÄDTISCHEN STRASSENBAHN.
AMSTERDAM. 1922. HINTERFRONT.
Büro des Stadthaumeisters von Amsterdam.



Building Office of the City Architect.

Büro des Stadtbaumeisters von Amsterdam.



POST OFFICE. UTRECHT. 1918-1924.

Arch.: J. Crouwel.

POSTAMT. UTRECHT. 1918-1924.



POST OFFICE. UTRECHT. 1918-1924. MAIN HALL.

POSTAMT. UTRECHT. 1918-1924. HAUPTHALLE.

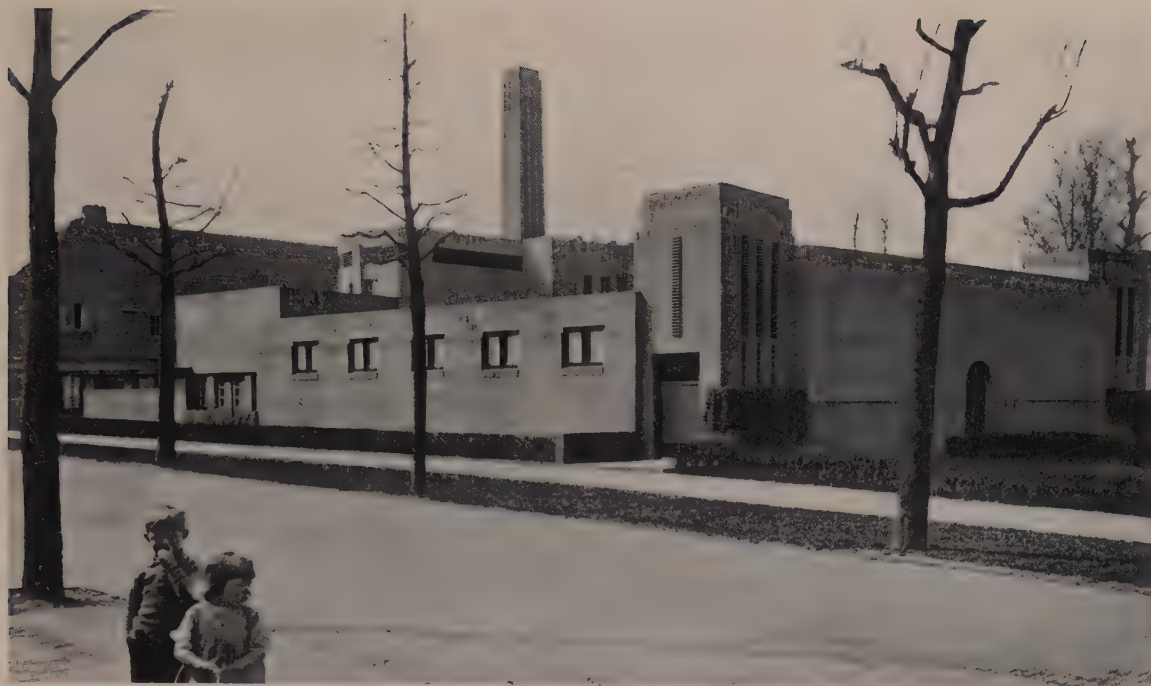
Arch.: J. Crouwel.



CHURCH. BUSSUM. 1919. INTERIOR.

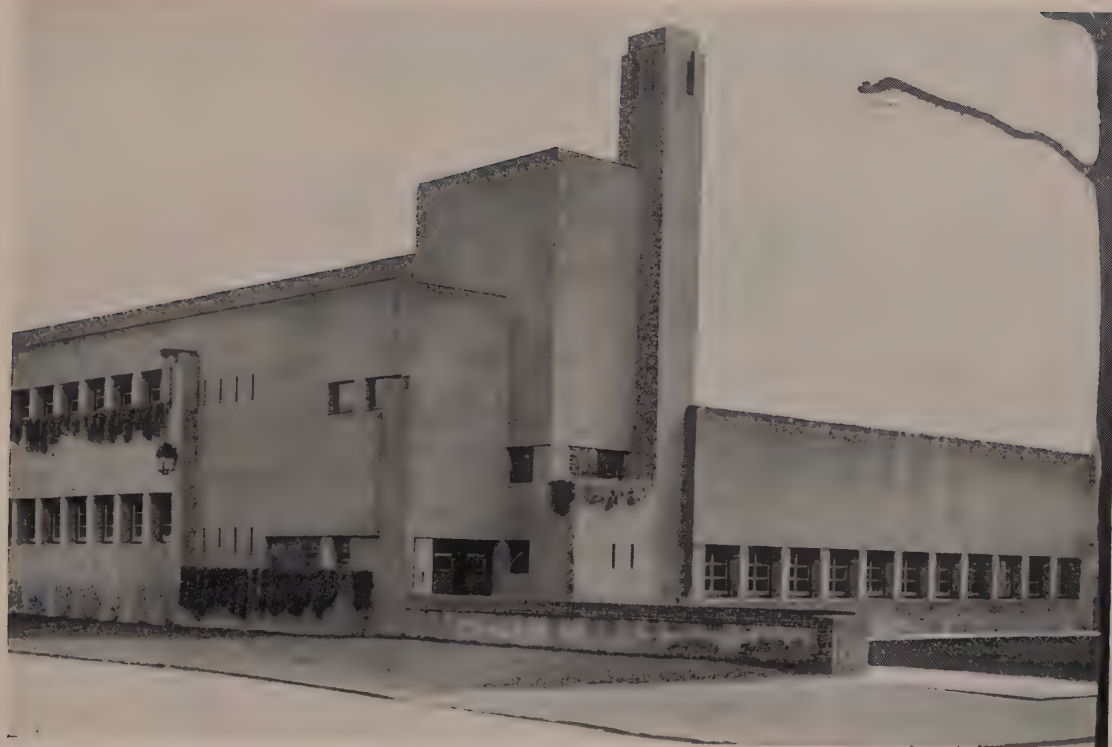
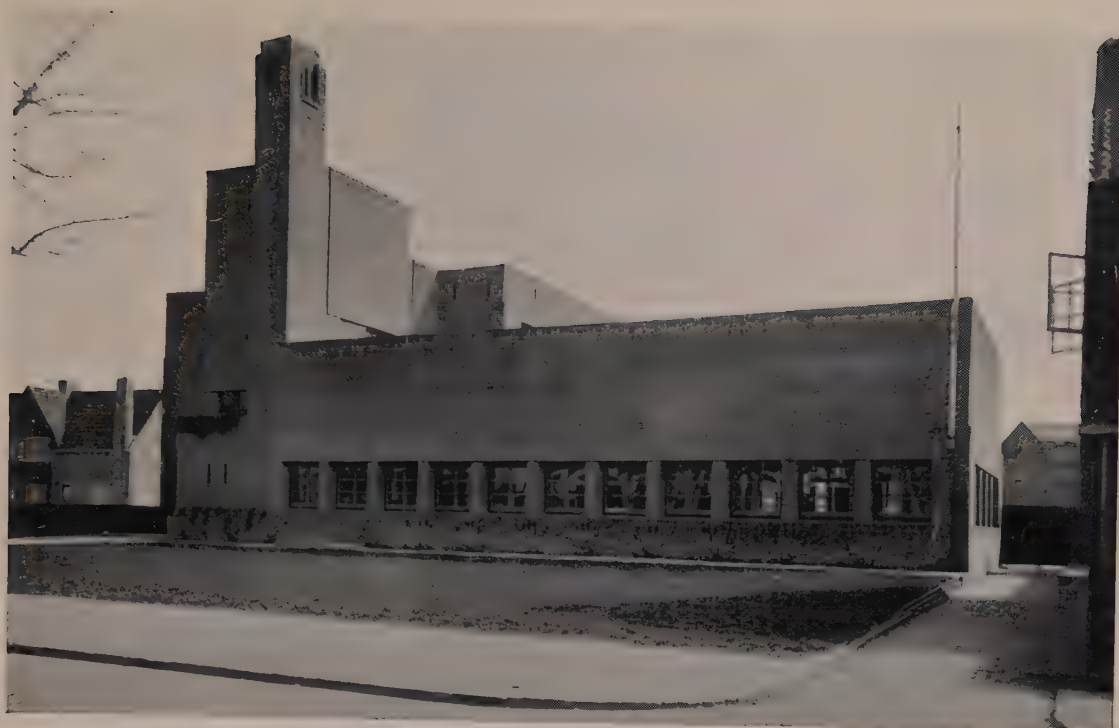
Arch. J. Ir. Joseph Th. J. Cuypers.

KIRCHE. BUSSUM. 1919. INNERES.



PUBLIC BATHS. HILVERSUM. 1921.

ÖFFENTLICHE BADEANSTALT. HILVERSUM. 1921.
Arch.: W. M. Dudok.



SCHOOL. HILVERSUM. 1921-1922.

Arch.: W. M. Dudok.

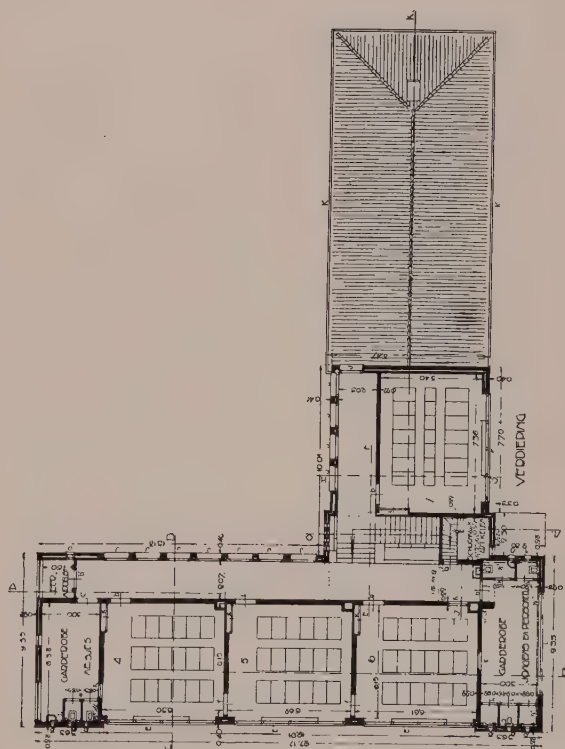
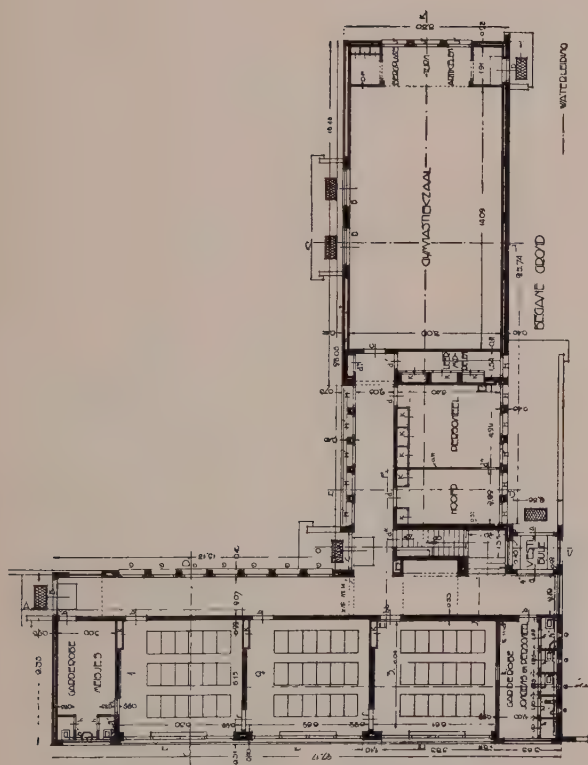
SCHULE. HILVERSUM. 1921-1922.



SCHOOL. HILVERSUM. 1922.

Arch.: W. M. Dudok.

SCHULE. HILVERSUM. 1922.



SCHOOL. HILVERSUM. 1922. (See Plate XXXII).
PUBLIC BATHS. HILVERSUM. 1921.

Arch.: W. M. Dudok.



PLAN DECADE GROOND.
(B) de vloering eenigszins gewijzigd
26 1/2 tot 28

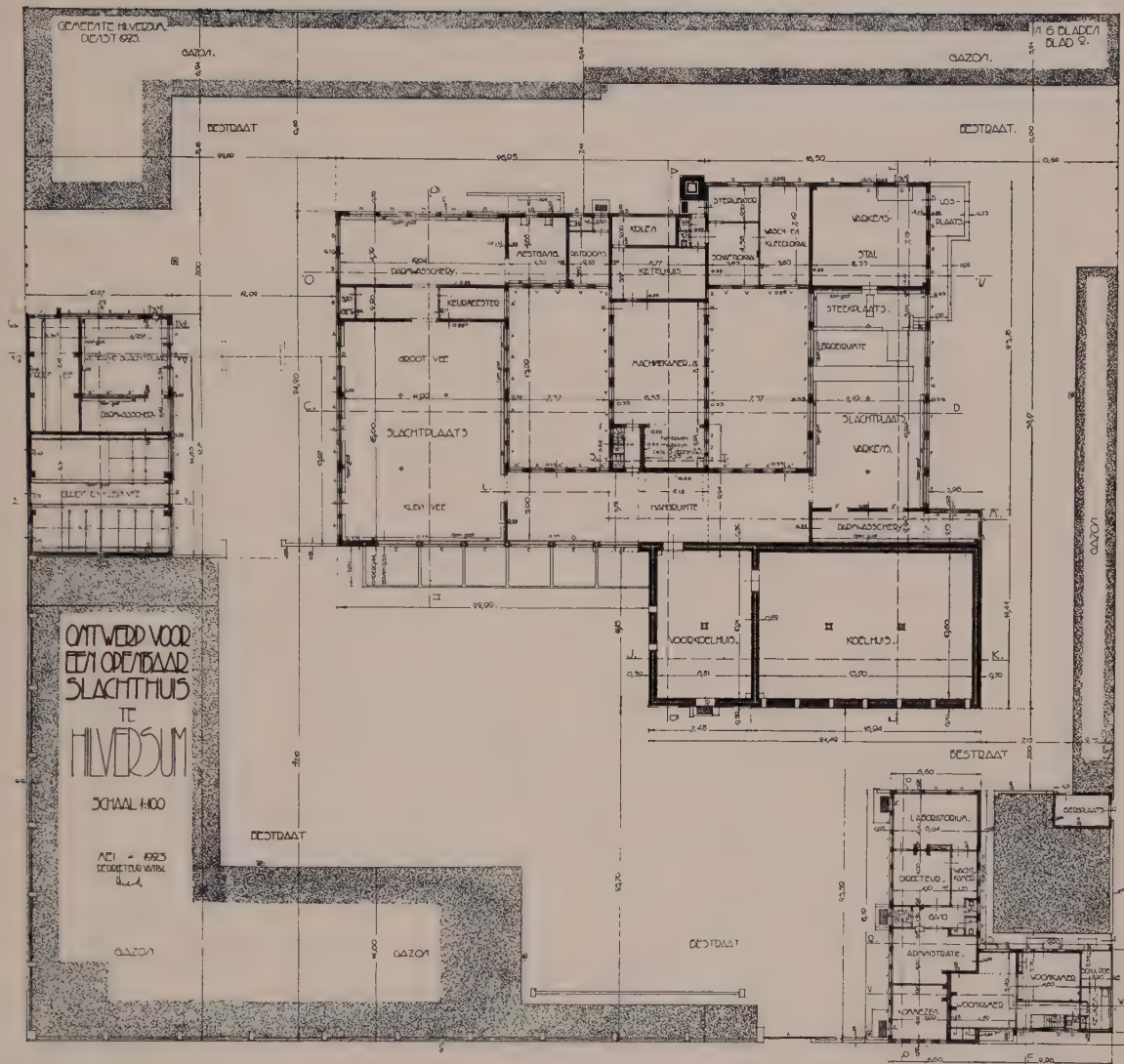
SCHULE. HILVERSUM. 1922. (Seite Abbildung XXXII.)
ÖFFENTLICHE BADEANSTALT. HILVERSUM. 1921.



ABBATOIR. HILVERSUM. 1923.

Arch.: W. M. Dudok.

SCHLACHTHAUS. HILVERSUM. 1923.



ABBATOIR. HILVERSUM. 1923.

Arch.: W. M. Dudok.

SCHLACHTHAUS. HILVERSUM. 1923.



HOUSING BLOCK. AMSTERDAM. 1922.

Arch.: J. C. Van Epen.

HÄUSERBLOCK. AMSTERDAM. 1922.



HOUSING. AMSTERDAM. 1919.

Arch.: Ir. Jan Gratama.

WOHNUNGSEAU. AMSTERDAM. 1919.



HOUSING. AMSTERDAM. 1919.

Arch.: Ir. Jan Gratama.

WOHNUNGSBAU. AMSTERDAM. 1919.



HOUSING BLOCK. AMSTERDAM. 1921.

Arch.: Dick Greiner.

HÄUSERBLOCK. AMSTERDAM. 1921.



COUNTRY HOUSE. BLOEMENDAAL. 1919.
COUNTRY HOUSE. BERGEN. 1918.

LANDHAUS. BLOEMENDAAL. 1919.
LANDHAUS. BERGEN. 1918.

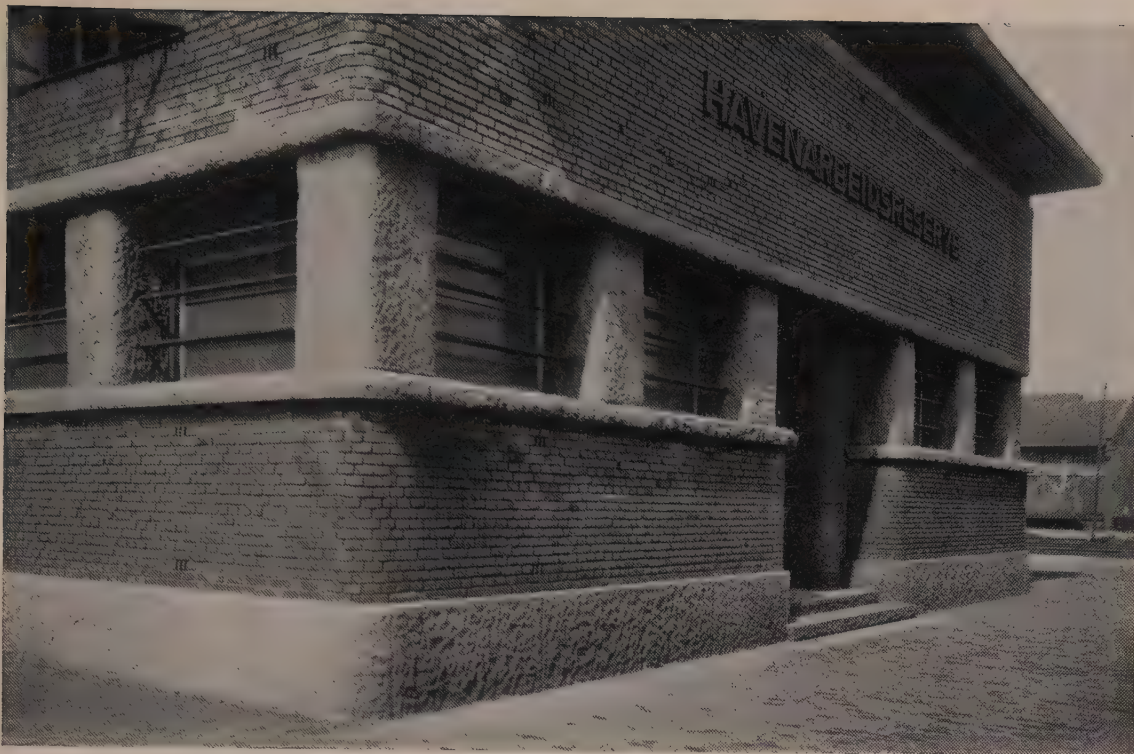
Arch.: J. W. Hanrath.



HARBOUR LABOUR EXCHANGE. AMSTERDAM. 1920.

Arch.: J. W. Harath & Dr. Ir. D. F. Slothouwer.

ARBEITSBÖRSE DES AMSTERDAMER HAFENS. 1920.



HARBOUR LABOUR EXCHANGE. AMSTERDAM. 1920.

ARBEITSBÖRSE DES AMSTERDAMER HAFENS. 1920.

Arch.: J. W. Hanrath & Dr. Ir. D. F. Slothouwer.



BLCK OF FOUR DWELLINGS. BUSSUM. 1918.

BLOCK MIT VIER WOHNUNGEN. BUSSUM. 1918.

Arch.: J. M. Van Hardeveld.



HOUSING BLOCK AND SHOPS. AMSTERDAM. 1923.

HÄUSERBLOCK UND LÄDEN. AMSTERDAM. 1923.

Arch.: Heineke & Kuipers.



RAILWAY OFFICES. UTRECHT. 1918.

VERWALTUNGSGEBÄUDE DER EISENBAHN. UTRECHT. 1918.
Arch.: Dr. Ir. G. W. Van Heukelom.

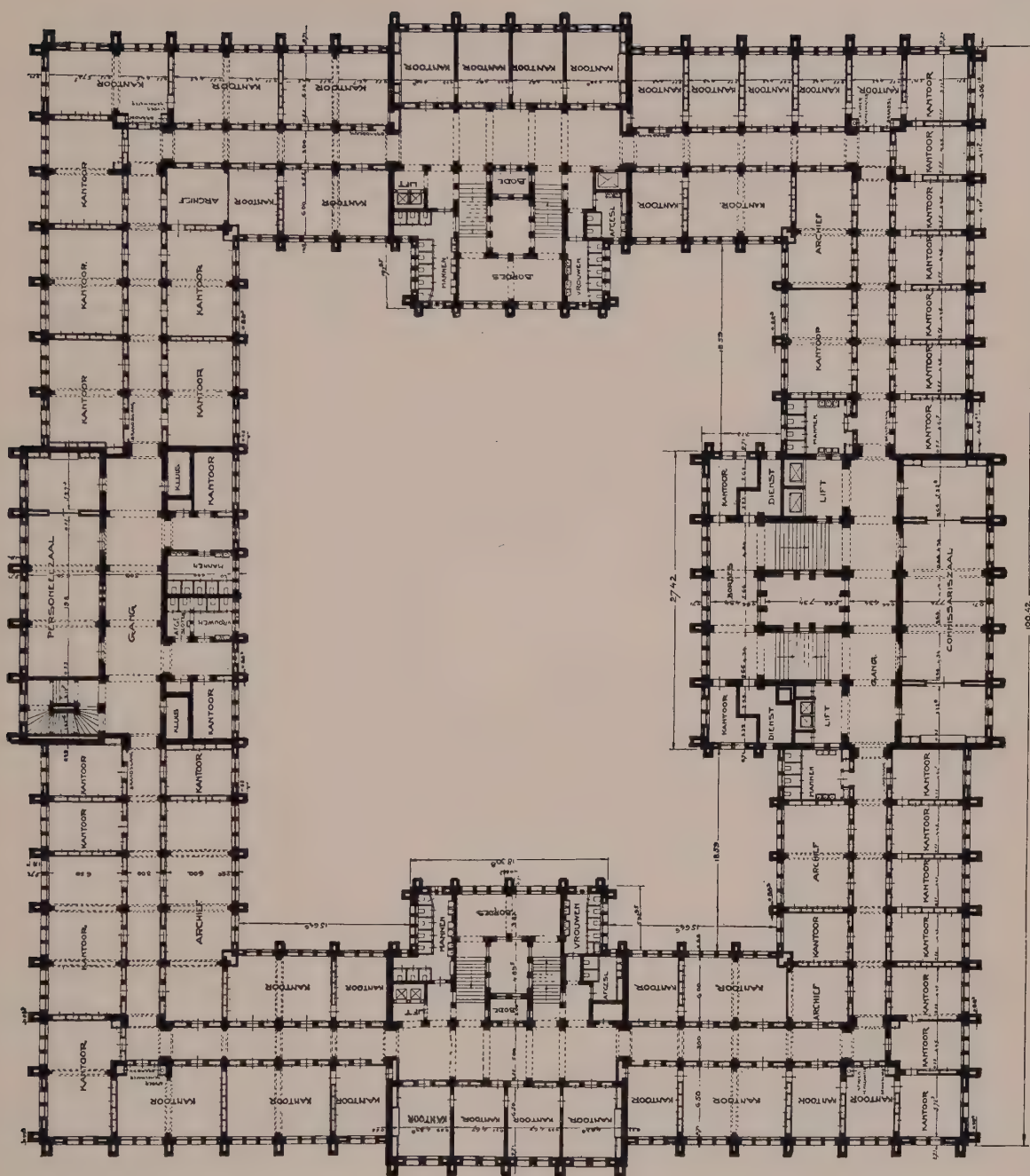


RAILWAY OFFICES. UTRECHT. 1918.



VERWALTUNGSGEBÄUDE DER EISENBAHN. UTRECHT. 1918.

Arch.: Dr. Ir. G. W. Van Heukelom.



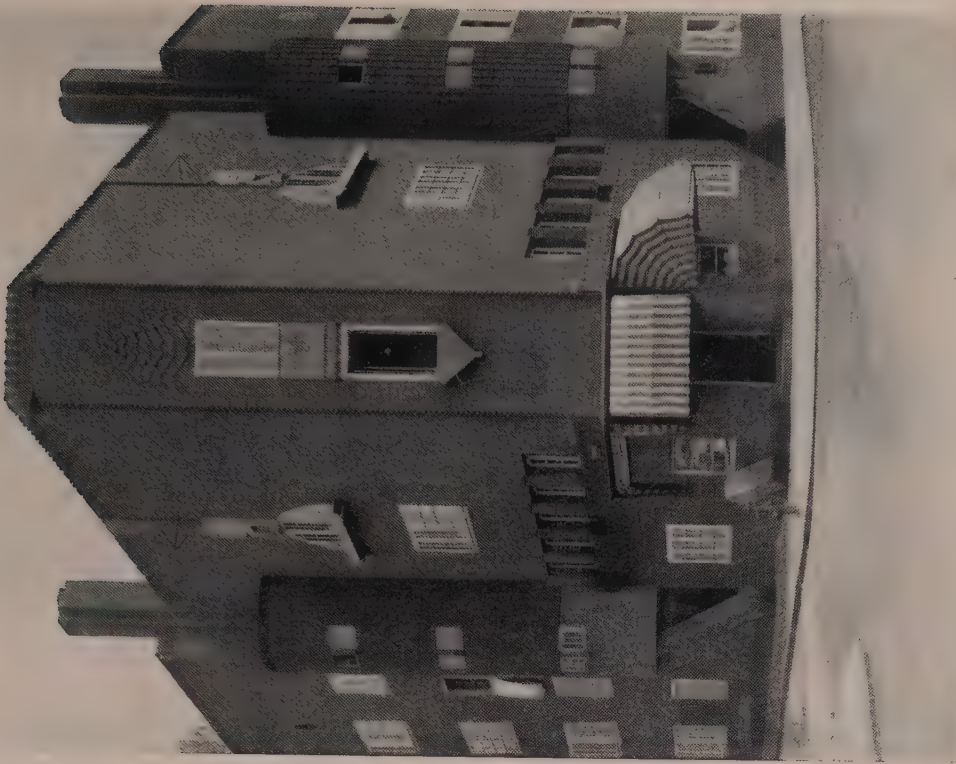
RAILWAY OFFICES. UTRECHT. 1918.

VERWALTUNGSGEBÄUDE DER EISENBAHN. UTRECHT. 1918.
Arch.: Dr. Ir. G. W. Van Heukelom.

VERWALTUNGSGEBÄUDE DER EISENBAHN. UTRECHT. 1918.



HOUSING BLOCKS. AMSTERDAM. LEFT, 1913. RIGHT, 1914.



HÄUSERBLOCKS. AMSTERDAM. LINKS, 1913. RECHTS, 1914.

Arch.: M. de Klerk.



POST OFFICE—HOUSING BLOCK. AMSTERDAM. 1917.
HOUSING BLOCK. AMSTERDAM. 1917.

POSTAMT—HÄUSERBLOCK. AMSTERDAM. 1917.
HÄUSERBLOCK. AMSTERDAM. 1917.

Arch.: M. de Klerk.



HOUSING BLOCK. AMSTERDAM. DETAILS. 1917.

HÄUSERBLOCK. AMSTERDAM. DETAILS. 1917.

Arch.: M. de Klerk.



HOUSING BLOCK. AMSTERDAM. 1920.
FRONT AND BACK ELEVATION.

Arch.: M. de Klerk.

HÄUSERBLOCK. AMSTERDAM. 1920.
VORDER UND HINTERFRONT.

H *



HOUSING BLOCK. AMSTERDAM. 1921-1922

Arch.: M. de Klerk.

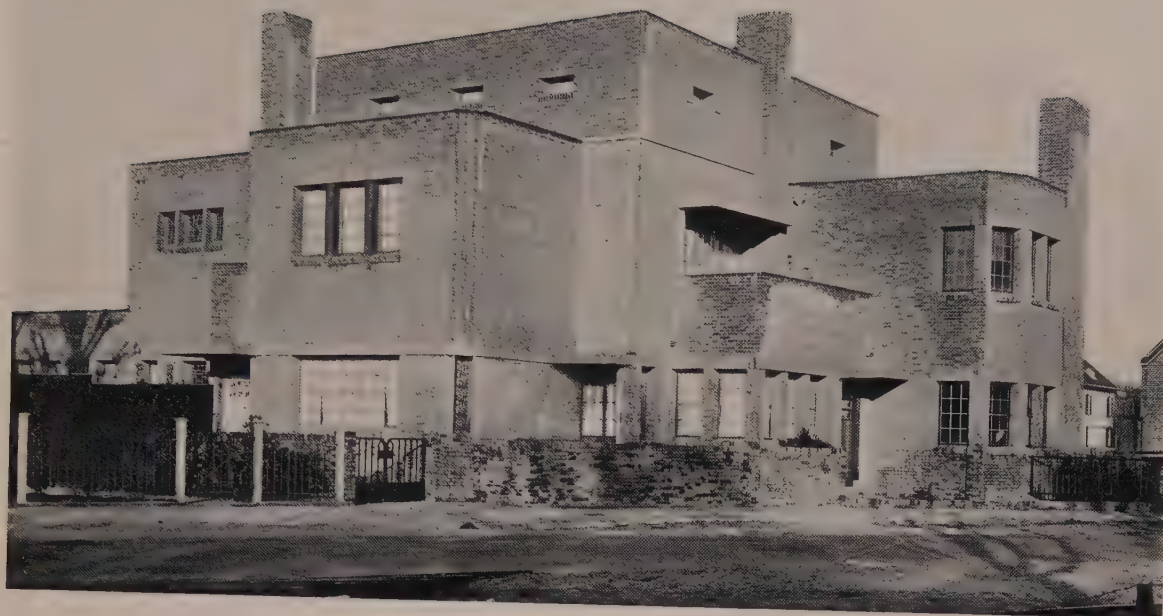
HÄUSERBLOCK. AMSTERDAM. 1921-1922.



HOUSING BLOCK. AMSTERDAM. 1921-1922.

Arch. M. de Klerk.

HÄUSERBLOCK. AMSTERDAM. 1921-1922.



DOUBLE HOUSE. VOORBURG. 1921.

Arch.: H. Van der Kloot Meijburg.

DOPPELVILLA. VOORBURG. 1921.



DAIRY FARM. RYNZATERWOUDE. 1923.

Arch.: H. Van der Kloot Meijburg.

MEIEREI. RYNZATERWOUDE. 1923.



HOUSE. DELFT. 1919.

Arch.: Ir. J. Klynen.

HAUS. DELFT. 1919.



FEDERATION OF SAILORS' BUILDING. DEN HELDER. 1914.

Arch.: P. Kramer.

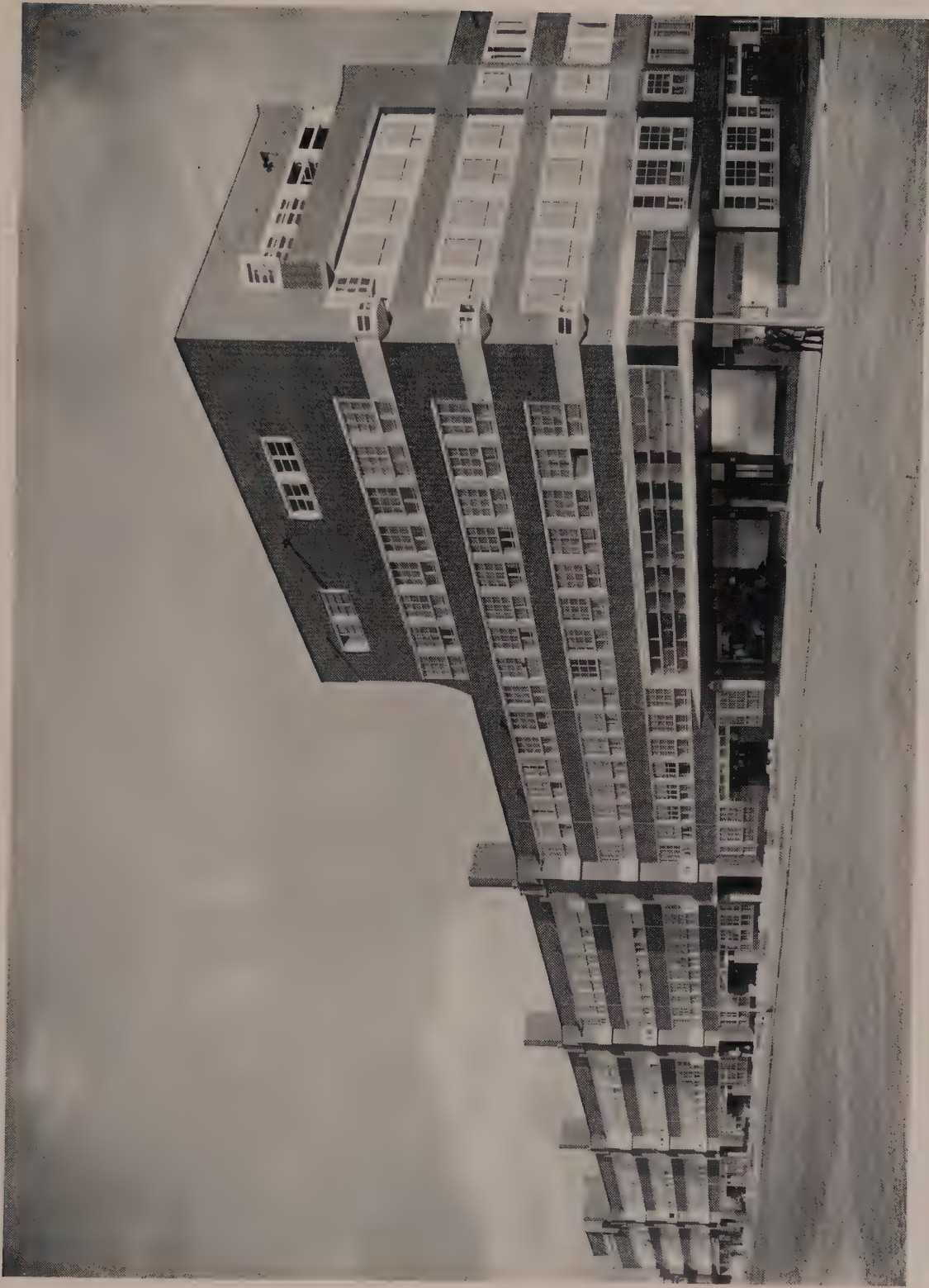
VEREINSGEBÄUDE DES MARINEBUNDES. DEN HELDER. 1914.



HOUSING BLOCK, CALLED "DE DAGERAAD,"
AT AMSTERDAM. 1921.

HÄUSERBLOCK, GENANNT "DE DAGERAAD,"
IN AMSTERDAM. 1921.

Arch.: P. Kramer,



HOUSING BLOCK. AMSTERDAM. "WEST." 1923.

Arch.: P. Kramer.

HÄUSERBLOCK. AMSTERDAM. "WEST." 1923.



HOTEL AMERICAN. AMSTERDAM. 1900.

Arch.: W. Kromhout.

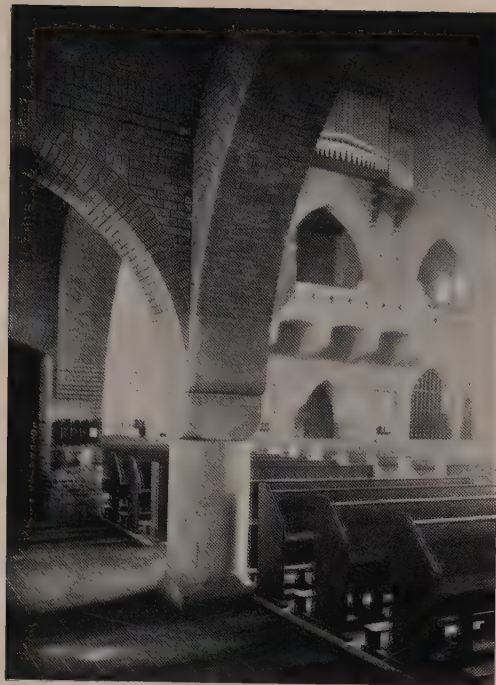
HOTEL AMERICAN. AMSTERDAM. 1900.



CHURCH. THE HAGUE. 1919.

Arch.: A. J. Kropholler.

KIRCHE IM HAAG. 1919.



CHURCH. THE HAGUE. 1919.

Arch.: A. J. Kropholler.

KIRCHE IM HAAG. 1919.



CIGAR SHOP. THE HAGUE. 1920.

Arch.: A. J. Kropholler.

ZIGARRENLADEN IM HAAG. 1920.



HOUSING BLOCK AND SHOPS. AMSTERDAM. 1923.

Arch.: C. Kruijswijk.

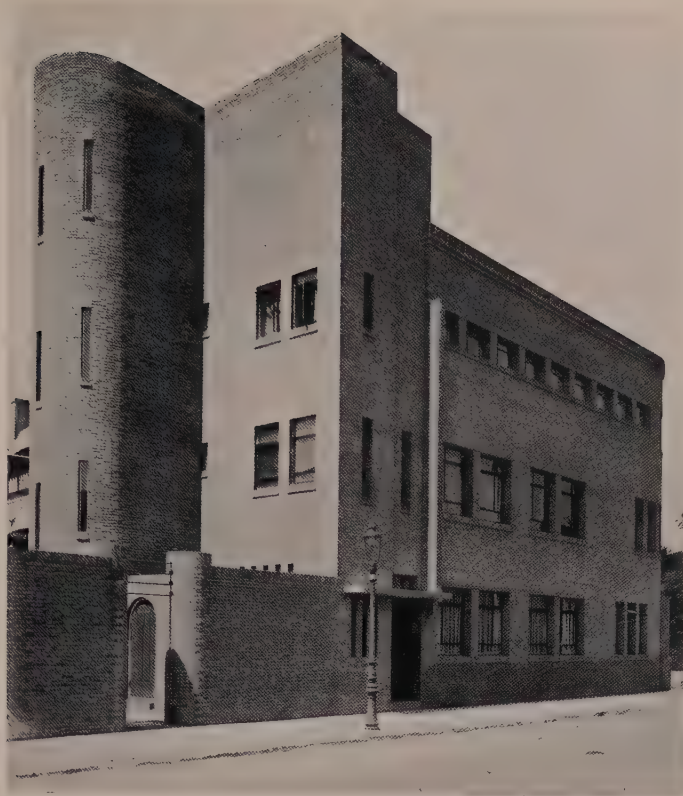
HÄUSERBLOCK UND LÄDEN. AMSTERDAM. 1923.



BARRACKS. NYMEGEN. 1908.

Arch.: Ir. J. Limburg.

KASERNE. NYMEGEN. 1908.



HOUSE. THE HAGUE. 1924.

WOHNHAUS IM HAAG. 1924.

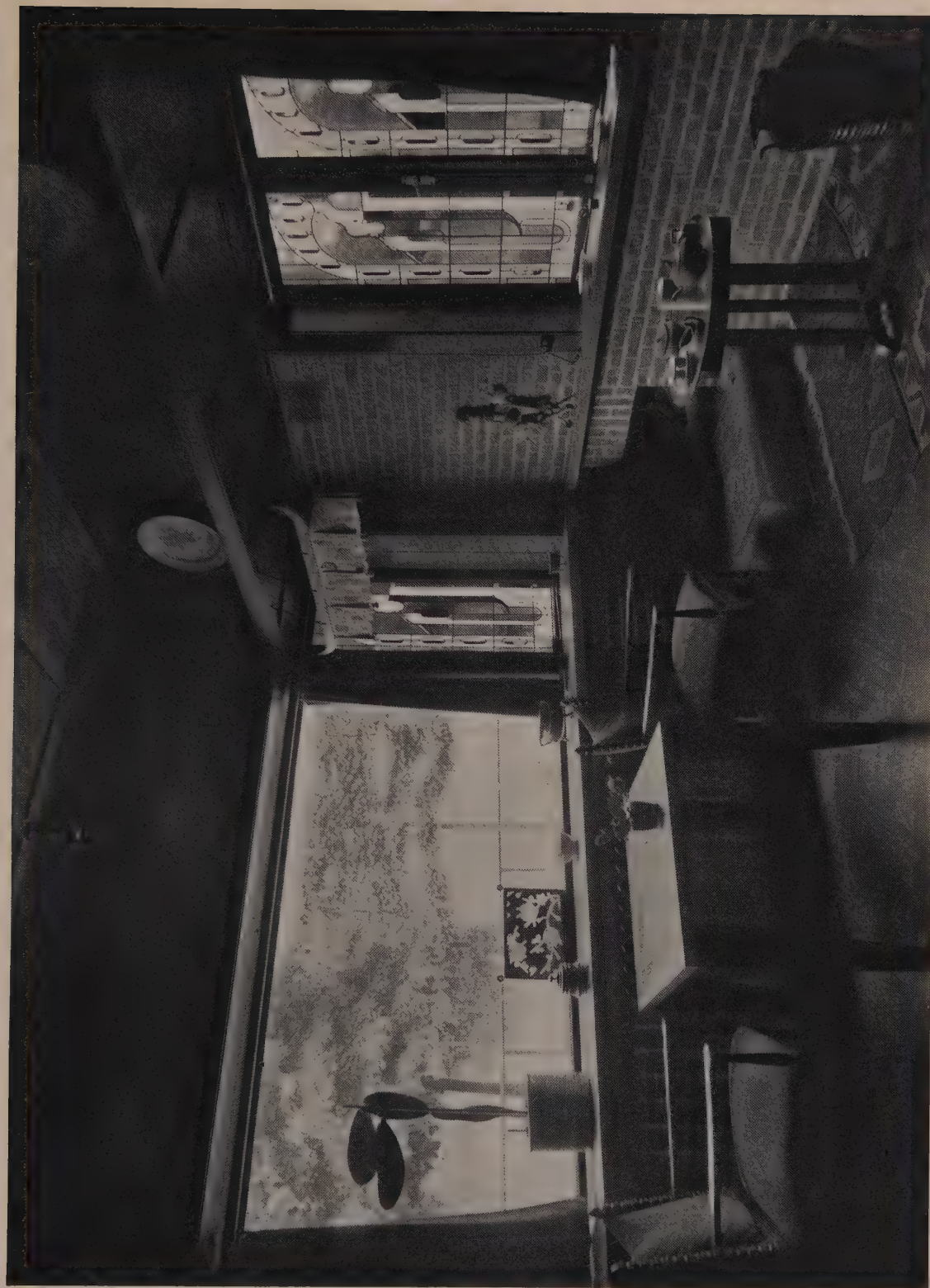
Arch.: Ir. J. Limburg.



HOUSE. HAARLEM. 1922.

Arch.: Ir. J. B. Van Loghem.

WOHNHAUS. HAARLEM. 1922.



HOUSE. HAARLEM. LIVING ROOM.

Arch.: Ir. J. B. Van Loghem.

HAUS HAARLEM. WOHNZIMMER.



RADIO STATION. KOOTWYK. 1920.

Arch.: J. M. Luthmann.

FUNKSTATION. KOOTWYK. 1920.



RADIO STATION. KOOTWYK. INTERIOR. 1920.

FUNKSTATION. KOOTWYK. INNERES. 1920.

Arch.: J. M. Luthmann.



BANK. THE HAGUE. 1920.

Arch.: Ir. H. F. Mertens.

BANK IM HAAG. 1920.



OFFICE PREMISES "HET SCHEEPVAARTHUIS."
AMSTERDAM. 1913.

BUREAUGEÄUDE "HET SCHEEPVAARTHUIS."
AMSTERDAM. 1913.

Arch.: J. M. Van der Mey.



OFFICE PREMISES "HET SCHEEPVAARTHUIS." AMSTERDAM. 1913.
DETAIL OF ENTRANCE. EINGANG DETAIL.

Arch.: J. M. Van der Mey.



BUREAUGEBÄUDE "HET SCHEEPVAARTHUIS." AMSTERDAM. 1913.
ONE OF THE ELEVATIONS. EINE DER FASSADEN.



OBSERVATION HOUSE FOR CHILDREN.
AMSTERDAM. 1910.

Arch.: Jan de Meyer.

BEOBACHTUNGSSTATION FÜR KINDER.
AMSTERDAM. 1910.

HOME OF REST FOR GIRLS. HOUTEN, NEAR
UTRECHT. 1919. DETAIL.

Arch.: Jan de Meyer.

ERHOLUNGSHEIM FÜR MÄDCHEN. HOUTEN BEI
UTRECHT. 1919. DETAIL.



OFFICE BUILDING. ROTTERDAM. 1916.

Arch.: Albert Otten.

BÜROHAUS. ROTTERDAM. 1916.



HOUSES. ROTTERDAM. 1923.

Arch.: Albert Otten.

WOHNHÄUSER. ROTTERDAM. 1923.



WORKMEN'S HOUSES "POLDER SPANGEN."
ROTTERDAM. 1919-1920.

ARBEITERHÄUSER "POLDER SPANGEN."
ROTTERDAM. 1919-1920.

Arch.: J. J. P. Oud,



INNER COURT OF A HOUSING BLOCK IN "TUSSCHENDYKEN." ROTTERDAM. 1921.

HOF IN EINEM BAUBLOCK IN "TUSSCHENDYKEN." ROTTERDAM. 1921.

WORKMEN'S HOUSES IN "OUD MATHENESSE." ROTTERDAM. 1922.

ARBEITERHÄUSER, IN "OUD MATHENESSE." ROTTERDAM. 1922.

Arch.: J. J. P. Oud.



WORKMEN'S HOUSES "OUD MATHENESSE." ROTTERDAM. 1922.

Arch.: J. J. P. Oud.

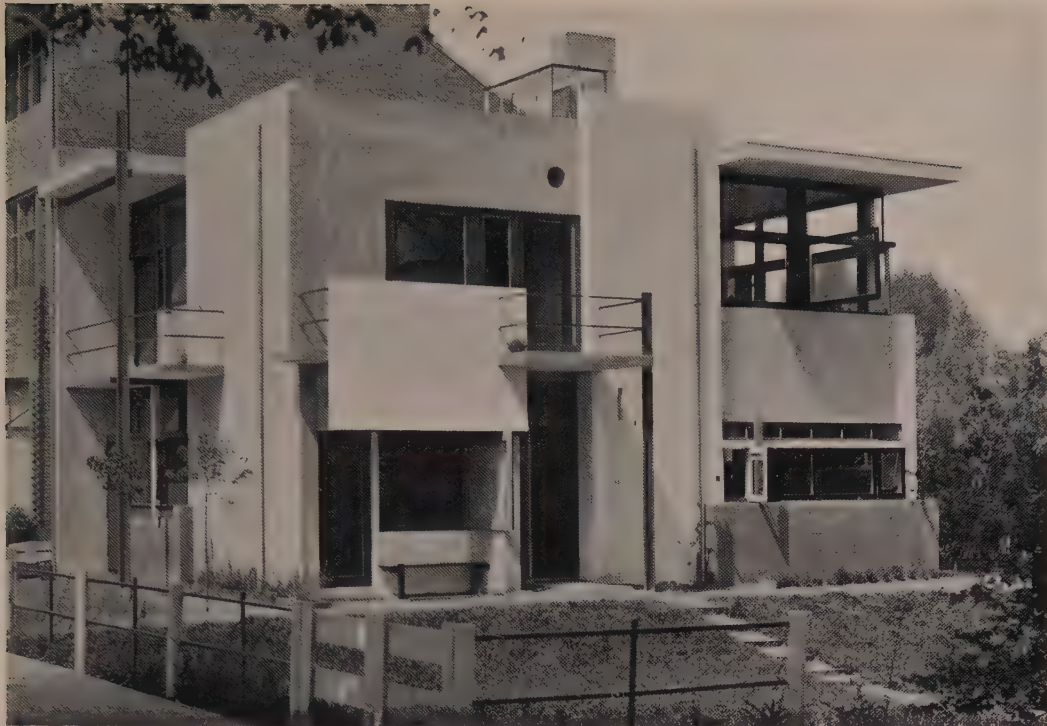
ARBEITERHÄUSER OUD MATHENESSE." ROTTERDAM. 1922.



SHOP IN THE KALVERSTRAAT, AMSTERDAM. 1922.
DEMOLISHED IN 1925.

LADEN IN DER KALVERSTRAAT, AMSTERDAM. 1922.
ABGEBROCHEN IN 1925.

Arch.: G. Rietveld.



HOUSE. UTRECHT. 1924.

Arch.: G. Rietveld.

HAUS. UTRECHT. 1924.



PETROLEA BUILDING, THE HAGUE. 1921-1922.

PETROLEA HAUS IM HAAG. 1921-1922.

Arch.: J. H. de Roos & W. F. Overeynder.



2. PETROLEA BUILDING. THE HAGUE. 1921-1922.

Arch.: J. H. de Roos & W. F. Overeinder.



PETROLEA HAUS IM HAAG. 1921-1922.



DIRECTORS' ROOM, PETROLEA BUILDING. THE HAGUE. 1921-1922.

Arch.: J. H. de Roos & W. F. Overeinder.

DIREKTORZIMMER, PETROLEA HAUS IM HAAG. 1921-1922.



ARCHITECT'S HOUSE. THE HAGUE. 1918.

Arch.: Jr. D. Roosenburg.

HAUS DES ARCHITEKTEN IM HAAG. 1918.



CHURCH. BUSSUM. 1924.

Arch.: Theo. Rueter.

KIRCHE. BUSSUM. 1924.



HOUSING BLOCK. AMSTERDAM. 1921.

Arch.: G. J. Rutgers.

HÄUSERBLOCK. AMSTERDAM. 1921.



CHURCH. UTRECHT. 1923.

Arch.: Dr. Ir. D. F. Slothouwer.

KIRCHE. UTRECHT. 1923.



SCHOOL. AERDENHOUT. 1923.

Arch.: A. P. Smits.

SCHULE. AERDENHOUT. 1923.



DUTCH PAVILION ON THE "EXPOSITION DES ARTS
DECORATIFS ET INDUSTRIELS MODERNES," PARIS.
1925. BACK ELEVATION.

HOLLÄNDISCHER PAVILLON AUF DER "EXPOSITION DES
ARTS DECORATIFS ET INDUSTRIELS MODERNES."
PARIS. 1925. RÜCKSEITE.

Arch.: J. F. Staal.



DUTCH PAVILION ON THE "EXPOSITION DES ARTS
DECORATIFS ET INDUSTRIELS MODERNES." PARIS.
1925. FRONT ELEVATION.

HOLLÄNDISCHER PAVILLON AUF DER "EXPOSITION DES
ARTS DECORATIFS ET INDUSTRIELS MODERNES." PARIS.
1925. VORDER SEITE.

Arch.: J. F. Staal.

HOUSING BLOCK. AMSTERDAM. 1922.

Arch.: J. F. Staal.

HÄUSERBLOCK. AMSTERDAM. 1922.



HOUSING BLOCK. AMSTERDAM. 1922. DETAIL.

Arch.: J. F. Staal.



HÄUSERBLOCK. AMSTERDAM. 1922. DETAIL.



CHEMIST'S SHOP. HILVERSUM. 1922.

Arch.: H. F. Symons.

DROGERIE. HILVERSUM. 1922.

FLAT BUILDING. THE HAGUE. 1921.

Arch.: W. Verschoor & C. Rutten.

ETAGENHAUS IM HAAG. 1921.





GARDENER'S LODGE. OOSTVOORNE. 1918.

Arch.: P. Vorkink & J. Wormser.

GÄRTNERHAUS. OOSTVOORNE. 1918.

CHALET. OOSTVOORNE. 1918.

Arch.: P. Vorkink & J. Wormser.

PAVILLON. OOSTVOORNE. 1918.

COUNTRY HOUSE, HILVERSUM. 1918.

Arch.: A. H. Wegerif.

LANDHAUS, HILVERSUM. 1918.





COUNTRY HOUSE. HILVERSUM. 1918.

Arch.: A. H. Wegerif.

LANDHAUS, HILVERSUM. 1918.



DANCING ACADEMY. THE HAGUE. 1920.

Arch.: Jan Wils.

TANZSCHULE IM HAAG. 1920.



REKLAMEAUSSTELLUNG. AMSTERDAM. 1924. RESTAURANT.

Arch.: H. Th. Wydeveld.

ADVERTISEMENT EXHIBITION. AMSTERDAM. 1924. RESTAURANT.



THEATRICAL EXHIBITION. AMSTERDAM. 1922
AUDITORIUM.

Arch.: H. Th. Wydeveld.

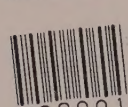
HOUSING BLOCK. AMSTERDAM. 1924.

Arch.: H. Th. Wydeveld.

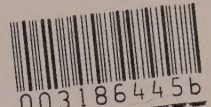
THEATERAUSSTELLUNG. AMSTERDAM. ZUSCHAUERRAUM.

HÄUSERBLOCK. AMSTERDAM. 1924.

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